NO. 4 JANUARY, 1961
35¢

WILDEST

Westerns

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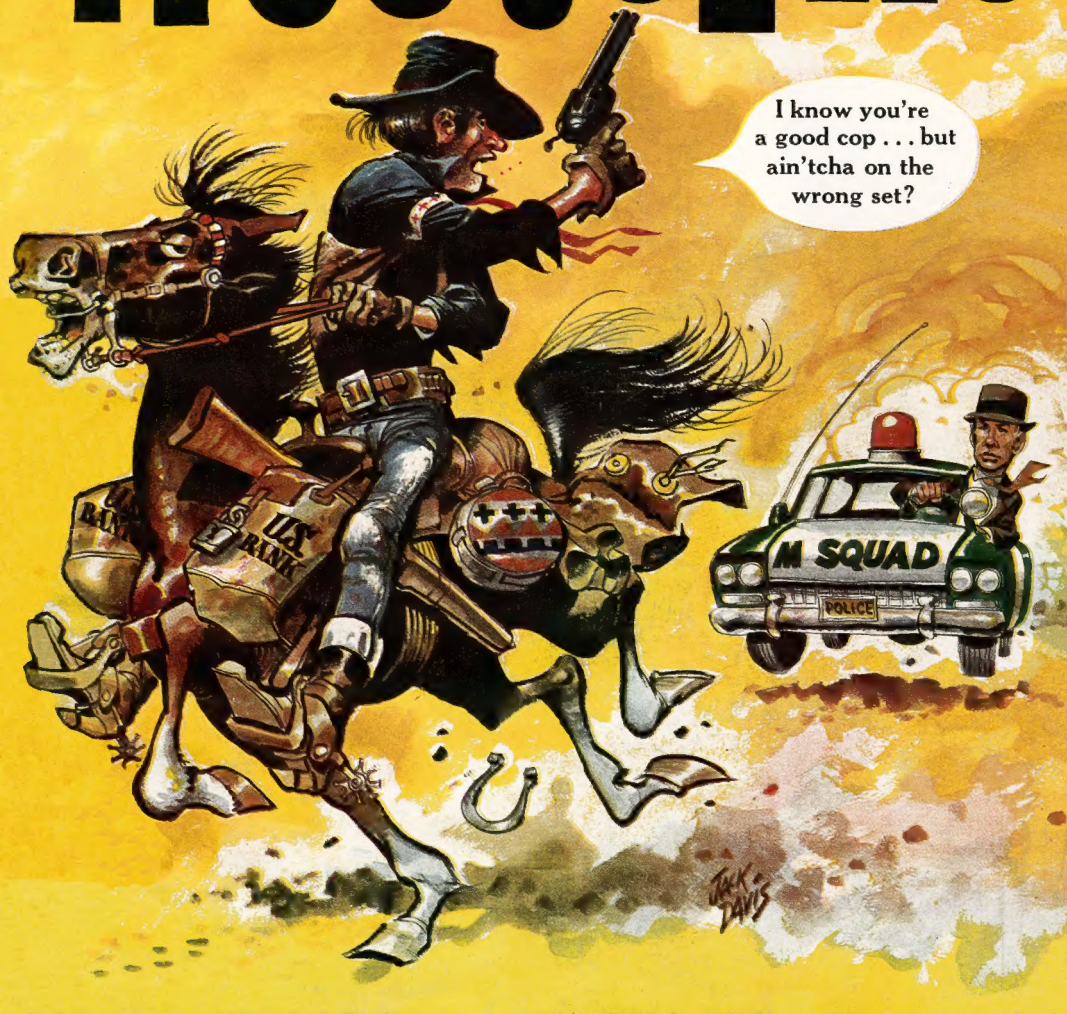
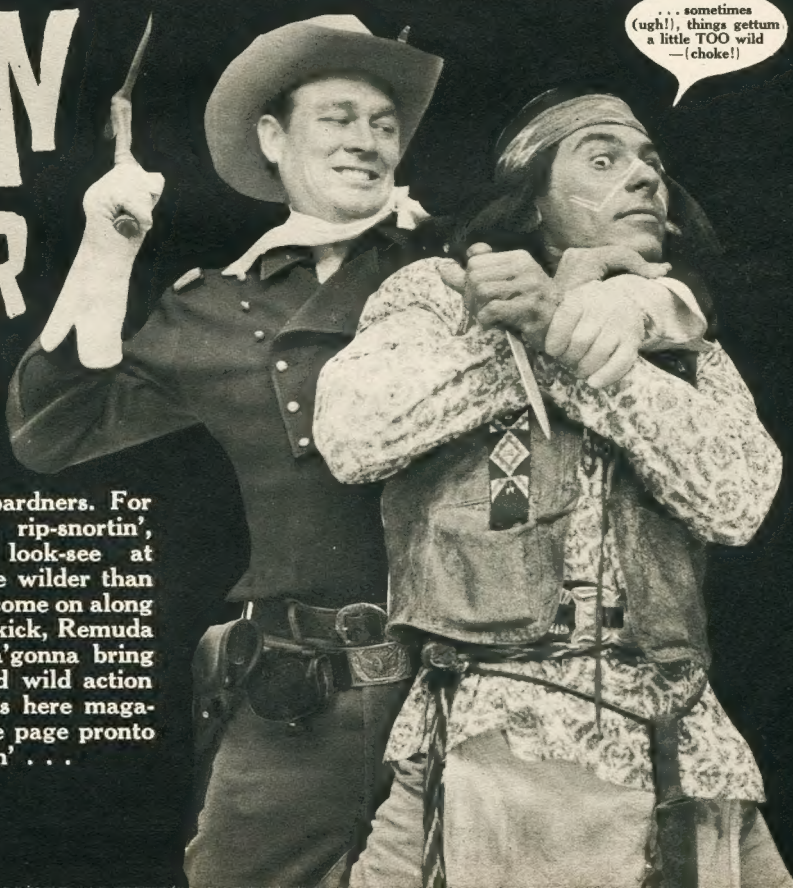


Hey! Wut's a guy have tuh do aroun' here to git a waiter?

WESTERNS ARE WILDER THAN EVER



Thass keerect, pardners. For a rootin'-tootin', rip-snortin', sure-as-shootin' look-see at westerns thet are wilder than ever before, jes' come on along with yo' ol' sidekick, Remuda Charlie, who's a'gonna bring yuh all thet wild wild action right here in this here magazine. So turn the page pronto an' happy readin' . . .

BUSTER CRABBE

tells all . . . in this issue

WILDEST Westerns

January, 1961 Vol. 1, No. 4

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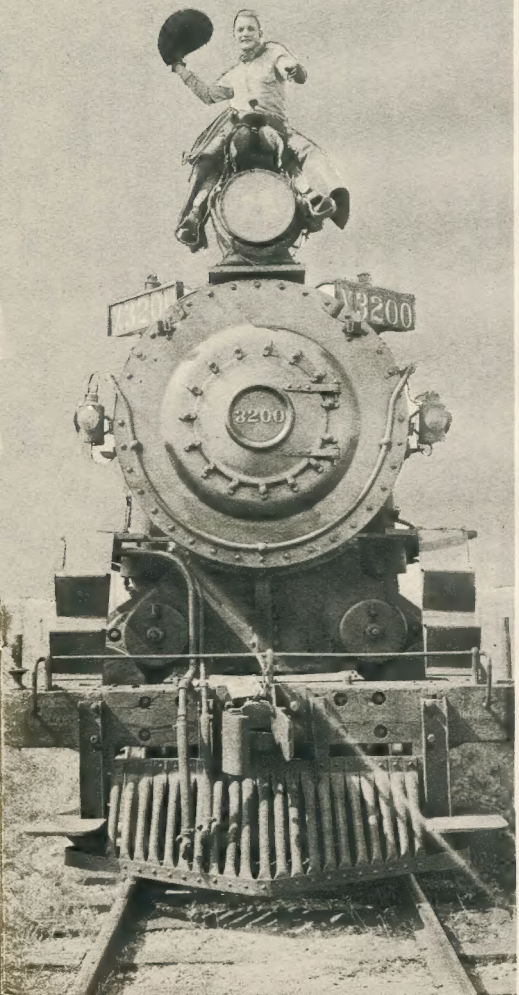

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Letter Page

Dear Remuda Charlie:

You got a right nice magazine in Wildest Westerns. I liked the John Wayne story that had all them facts about his movies. Also them pictures. By neddy dingo, I want to see more stills from them old movies. I want to see more stills from Ken Maynard, Buck Jones, Tim McCoy, Bob Steele and them other cinema stars' movies. How 'bout picture stories of some of the old movie westerns? . . .

Benton Resnick
Monrose, Texas

• By neddy dingo, jes' feast yo' eyes on page 34, an' bust mah britches if'n yuh don't see all them hombres in a lotta fancy pitchers.—R.C.

Enjoyed your second issue with the John Wayne article. It would be a wonderful pattern for some of the old-timers like Tom Mix, Buck Jones, Ken Maynard, Tim McCoy, etc. I'm sure your readers would enjoy them. . . .

A. Nelson
Salina, Kansas

• Now jes' do like ah tol' thet there last fella, pardner, an' happy readin'.—R.C.

Ever wonder where the term "bit player" came from? Clyde Primm claims it first was applied to extras in old westerns who stood around fumbling with the horses' bits. . . .

Allen Oppenheim
Reno, Nev.

• Glad yuh filled us in, pardner. Ah'm always on the lookout for them new bits o' information. Any o' you readers got interesting news like thet there, jes' mail 'em straight tuh ol' Remuda an' let ev'rybody in on it.—R.C.

Thought your article on Shane in the last issue was the greatest. Really the greatest. . .

Dick Stein
Freehold, N. J.

• Well, thank yuh, pardner. Reckon ah think yuh letter wuz the greatest too.—R.C.

I'm a western fan. I sure do enjoy Wildest Westerns. Keep up the good work, pardner. Would like a story on my favorite western movie villain, Richard Avonde. I'm always looking forward to your next Wildest Western book. . . .

Faye Gragson
Minonk, Ill.

• Thanks a heap, gal. An' keep a'lookin' fer thet there fella 'cause purty near soon you're a'gonna be seein' him right here, shore 'nuff.—R.C.

This is the first Wildest Westerns magazine I've ever read. I sent in for an issue of Famous Monsters and hope it arrives very soon. I would have sent for a crazy injun scalp but I ran out of money. . . .

Steve Lowry
Yorkville, Ill.

• Now thet's the kinda fan ah likes tuh hear from. Keep up the good work, wrangler, an' try'n save some more o' thet money, hear!—R.C.

Reckon thass all the space we got in this here issue, pardners. Keep on sendin' them fine letters tuh the big-city editor in Philadelphia where they're a'gonna send 'em way out west tuh me. Ah'm lookin' forward tuh hearin' from yuh, wranglers. So write tuh:

Remuda Charlie
The Old Cowboy Editor
c/o Wildest Westerns
1426 East Washington Lane
Philadelphia 38, Pa.

an exclusive WILDEST WESTERNS interview

The Life and Times of BUSTER CRABBE

personal interview by SAM SHERMAN

At 51, Buster Crabbe looks as young as he did in his heyday in westerns, and more youthful than any other star from his era in pictures. In an exclusive interview, Wildest Westerns talked to the strikingly handsome athlete and actor between shows at the New York Aquashow in Fresh Meadows, New York, where he was entertaining the thousands who came to watch him in the water. We found him quite personable and that he liked to "talk shop" about the film industry.

continued

"DON'T YOU REMEMBER, I MET YOU IN FRONT OF A CIGAR STORE," says always smiling Bob Cummings to slightly befuddled Buster Crabbe, in this shaking scene from Paramount's 1936 DESERT GOLD.

"NO, I DON'T WANNA BUY A 15-POUND CAN OF MUSTACHE WAX AND KEEP MOVING," snarls Buster, as Katherine DeMille holds him back from attacking wise guy in the Paramount 1936 thriller DRIFT FENCE.

"Today," he said, "they've cut down on the details in each scene and the film is simplified to save production costs." The same is true of TV westerns. This is why Buster will not go into any of the numerous TV western series he has been offered. "Today," he continued, "people will not go to the theatre to see any old western when they can watch an old John Wayne movie on TV." And so Buster Crabbe is a firm believer in the quality of a production.

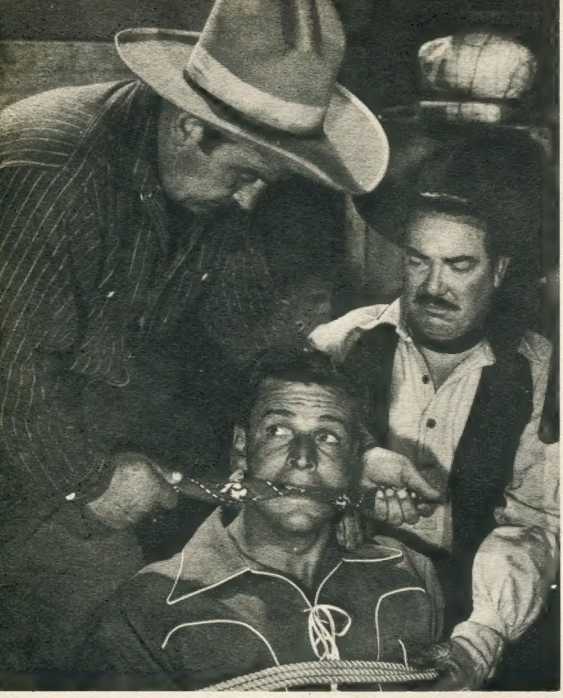
the early Buster Crabbe

Buster was born Clarence Linden Crabbe in Oakland, California, in 1909. At the age of two, his family moved to Hawaii where he spent his boyhood. It wasn't until twenty years later that he returned to California. This was when he competed in the Olympics at Los Angeles. While still attending high school in Hawaii, he proved himself to be an outstanding athlete. He fought his way to become the light heavyweight boxing champion of Honolulu. He displayed such uncanny skill as a swimmer that by 1933 he had set sixteen world swimming records and saved more than two dozen people from drowning.

Buster busts into movies

It was while Buster was breaking some world swimming records in the Los Angeles Olympics that motion picture scouts from Paramount studios spotted him. They were immediately impressed by his strong sturdy build and fine athletic prowess, and decided that he was a natural for the movies. And so Buster Crabbe was cast in his first screen role as a "lion-man" in the H. G. Wells 1932 chiller "Island of Lost Souls," playing alongside Charles Laughton and Bela Lugosi. He was an instant smash, and was quickly signed for his own starring vehicle. This was the 1933 Paramount classic "King of the Jungle." Buster played the Tarzan-type role that was to thrill millions in the future. He did so well in this film that Paramount decided to give him a fling in westerns.

"DON'T TOUCH ME UNLESS YOU LOVE ME," Buster warns Charlie King, who obviously doesn't, judging by the unaffectionate weapon he's holding in this choking scene from a **BILLY CARSON** western. **(PRC 1946)**



"THERE MUST BE AN EASIER WAY TO PULL A TOOTH," complains Buster in a real gag shot from another 1946 PRC BILLY CARSON movie.

"NOW LEGGO, BUSTER, I SAW HER FIRST," snarls meanie Barton MacLane, as he and our hero battle over Julie London in PRC's 1944 NABONGA.

Buster starts to ride

Buster Crabbe's career in western movies began in 1933 with "To The Last Man" and went on in 1934 with "The Thundering Herd," both of which also featured Randolph Scott. Here again he proved how versatile he was in any type of action picture. He continued to star in other western films in which he proved beyond doubt that he could play any western part. In "Desert Gold" he portrayed an Indian. In "Nevada" he was cast as a two-fisted lightning-draw cowboy. "Arizona Raiders" saw him as a prairie pioneer and "Forlorn River" showed him as a rough and tumble rider. He also appeared in various roles in "Drift Fence" and "Arizona Mahoney," both of which saw him run the gamut of action. He soon built up a tremendous fan following all over the world.

the reel Buster Crabbe

While under contract to Paramount, Buster also appeared in a large assortment of non-westerns during the mid-1930's. Among them were "The Search for Beauty," "The Sweetheart of Sigma Chi," "You're Telling Me," "She Had to Choose," "We're Rich Again," "Hold 'Em Yale," "Lady Be Careful," "Rose Bowl," and "Murder Goes To College." In these pictures he played a wide variety of roles, demonstrating his great versatility in all kinds of films.

waiting for Larry

Also during the mid-1930's, Paramount studios allowed Buster to make films for other companies under a loan-out plan. One of these films was the Sol Lesser production of "Tarzan the Fearless." This picture starred Buster as the mighty jungle king. It was originally released as a full-length feature. Then, if theatre owners wished, they could show the entire picture as a twelve-chapter serial. After the release of this production, Buster Crabbe's popularity began zooming. Fan mail for the rugged actor began pouring into the studio. Producers, eyeing him for future roles in more delicate pictures, decided to bill him as Larry "Buster" Crabbe, in an effort to tone down the harshness of "Buster." Thus, for quite a few years, the Larry was tagged on.

"I DON'T CARE IF HE IS YOUR BUDDY, WE DON'T WANT NO BEATNIKS AROUND HERE," heavy warns Buster, as rest of gang prepare to dump his sidekick, Al (Fuzzy) St. John in the 1944 production of WILD HORSE PHANTOM.

"THIS'LL TEACH YOU TO SELL ME A SECOND-HAND MACINAW," shouts outraged Buster as he plugs crooked clothes-dealer in this explosive scene from United Artists' 1956 GUN BROTHERS.

breaking the sound barrier

In 1936, on a loan-out to Universal, Buster Crabbe was starred as "Flash Gordon," first of the popular serials. This proved such a success that he was signed to do another serial. This time he played a detective in the "Red Barry" series. In 1939, still another serial saw him as spaceman "Buck Rogers." In 1940 he made the last "Flash Gordon" series for Universal. What with the many western serials to his credit, it's small wonder that Buster Crabbe is known as the "King of the Sound Serials."

Buster rides again

Straight from Mars, Buster climbed back into the saddle once again and went on to appear in various westerns for Republic. He was cast in two featured roles with national favorite, Gene Autry. In 1941 he co-starred with Richard Arlen in Paramount's two-fisted saga of the oil fields "Wildcat." That same year, PRC Pictures snagged him and he was starred in a new series as Billy the Kid. Later the name of this character was changed to Billy Carson. His partner in this series was an ex-Keystone cop and silent screen comedian, Al (Fuzzy) St. John. Together they made 42 pictures for PRC, which, in turn, made history for the western screen.

"NOW WILL YOU TAKE BACK WHAT YOU SAID ABOUT MY OLD FLASH GORDON PICTURES," threatens Buster who has neat grip on ingrate's throat in PRC's 1946 OVERLAND RIDERS.

"AW-W SHUCKS, FELLAS, I'M NOT DRESSED TO MEET A GAL NOW," coos Buster as he is persuaded by friends in this drag scene from Republic's 1957 THE LAWLESS EIGHTIES.

"HALLOWEEN IS OVER, TIME TO UNMASK," shouts Buster Crabbe to Lee Farr in United Artists' 1960 super production GUNFIGHTERS OF ABILENE.

the celluloid jungle

Between westerns at PRC, Buster Crabbe also appeared in many non-western adventure roles. These include 1941's "Jungle Siren," 1942's "Jungle Man," 1943's "Queen of Broadway," 1944's "The Contender," and 1944's "Nabonga." In the last picture, the chief villian was Barton MacLane, who also is Buster's chief opponent in the United Artists' recent production of "Gunfighters of Abilene." These pictures established him as a jungle favorite as well as an all-around screen idol.

Buster in tv

After finishing his contract with PRC Pictures, Buster Crabbe played in various film roles and finally wound up in television. In 1952 his show acclaimed by all as a great western favorite. Buster would introduce filmed clippings of his PRC westerns and give the audience the real lowdown on movie westerns in general. That same year he introduced his Buffalo Bill-type show known as "Buster Crabbe's Silver Saddle Wild West Show." Then, in 1953, Buster went abroad to film his own TV series "Foreign Legionaire." His son Cullen (Cuffy) Crabbe co-starred with him in this one, as well as the old western movie favorite, Fuzzy Knight.

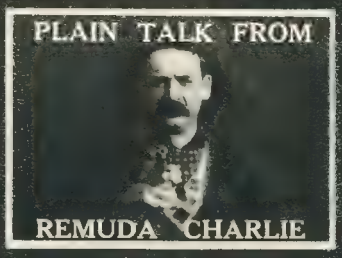
back in the saddle

In 1956, Buster returned once again to the western screen to star in "Gun Brothers" for United Artists. Then in 1957, it was "Lawless Eighties" for Republic, and in 1958, "Badmen's Country" for Warner Bros. In the last film he portrayed Wyatt Earp. More recently, Buster was seen in the United Artists' production of "Gunfighters of Abilene." This is his last movie to date.

At the present time, Buster Crabbe is negotiating to star in an action-packed western series for television. It is rumored to be bigger and more exciting than any of the shows seen today. Buster also enjoys reading Wildest Westerns and especially liked the "Shane" article in the third issue. "Alan Ladd really showed himself to be great in this one," he commented. And we commented that Buster Crabbe really showed himself to be great in this one—this exclusive interview with a man who is a legend in his own time, and an inspiration for all-time. **END**

"DARN THAT WAITER, SPILLING GRAVY ON MY NEW VEST," moans Buster in another colorful scene from UA's production of GUN BROTHERS.

THE FASTEST GUN IN THE WEST—Ty Hardin shows here how fast he is with a gun, by getting it out of the holster before he even reaches in for it.



GUNSLINGER'S FAST DRAWS

or

How To Lose Friends and Infuriate People

Ask any wrangler west of the Mississippi an' he's a'gonna tell yuh thet the life of a gunslinger is a short one. Thass 'cause ev'ry durn varmint wants tuh plug the critter tuh prove he's a better shot. It ain't enuf jes' bein' fast on the draw. If'n yuh wanna stay alive yuh gotta lurn the tricks of the trade. Yuh gotta know how tuh reach in thet there holster from any danged position. Yuh gotta know how tuh git thet six-shooter out in any kinda situation. Mos' important yuh gotta know how tuh read —so yuh can turn this danged page an' folla mah advice on this here western bugaboo . . . —Remuda Charlie

WHEN PURTY GAL GETS IN WAY, use left hand to hold her back and right hand to draw from holster. No good if you happen to be left-handed. Worse yet if purty gal happens to be shy and won't let a strange man hold her back!

WHEN HIT ON LEFT SIDE OF CHEST, hold wound with left hand, reach holster with right and start drawing. When hit on right side of chest, you just reverse order and start shooting. When hit in middle of chest, you just drop everything and start praying!

WHEN KNOCKED DOWN ON GROUND, fall on left side so you don't sit down on holster. Should you fall on right side, take care or when you sit down gun may go off accidentally. Should you fall on backside, just take care or you won't even be able to sit down!

WHEN SHOOTING FROM INSIDE CELL, make sure you have firm grip on bars with other hand, so as to give support to your shooting stance. More important make sure you have firmer grip on gun, as recoil from this one'll blast you to Kingdom come!

WHEN SHOOTING IN SUNDAY DUDS, keep fanning pistol so that powder burns do not scar jacket. Better yet, fan pistol away from you so that powder burns do not scar pants. Much better still, first learn how to fan pistol so that powder burns do not scar hands!

WHEN SHOOTING AT GANG IN STREET make certain you squat down low so they don't get a good chance to hit you. Just make sure, however, you're not tangling with short guys. Make double sure you're not wearing tight britches when you squat down low also!

WHEN CRAWLING ALONG HIGH PLATFORM, extend arms as far out as possible so that bullets do not hit boards and ricochet back to hit you. This trick doesn't work, however, if guys you're shooting at happen to be standing under you at the time!

WHEN SHOOTING FROM INSIDE ROOM, make sure you close door so that stray bullets do not hit innocent bystanders outside. Also make sure you aim low so you don't damage property inside. Mainly make sure you're in right room when you go in to start shooting!

TURN PAGE FOR GREATEST DRAW SCENE EVER

continued

THE FANCIEST DRAWS IN THE WEST

"IF'N THESE GUNS DON'T SCARE 'EM, RECKON THESE BRITCHES WILL," says Burt Lancaster to Audie Murphy as they prepare to go all out in THE UNFORGIVEN. **END**

EXCLUSIVE

WILDEST WESTERNS

SHOWS YOU WHAT GOES ON

BEHIND THE SCENES

When you're sitting in your neighborhood theatre watching your favorite western movie, it seems that the action is happening right before your very eyes. In almost every case this is far from the truth. Specialized movie technicians are hired to make these action scenes appear spontaneous and realistic. What they do is use tricks of the trade. For example, when the hero is punching away in a big fight scene, it's usually his double that's doing or getting the slugging. And when our hero is seen with his hat on throughout the entire fight, it's only because his double can also wear a hat, thus hiding part of his face. These split-second timing techniques are but a few of the many illusions heaped on us by the movie camera.

ONE OF THE GREAT OUTDOOR SCENES ON FILM is this one from the Warner Bros. cinemascope production of **THE COMMAND** starring Guy Madison. Here we see the enormous technical work needed to shoot a major sequence.

MARK GODDARD CROUCHES BEHIND A CARTWHEEL AT RIGHT as cameramen move in for a close-up of him during a gunfight scene in the CBS-TV series Johnny Ringo. Note technician under wagon who is firing harmless pellets off the wheels of the cart for sound effects.

Many other tricks in production are used in the filming of a western picture. Whenever you hear gunshots, chances are you think they're fired simultaneously with the action. In reality they are almost never recorded while the film is being shot. What they do is insert them in the editing room afterwards, from a stock recording of shots. Insofar as dialogue is concerned, many times the director records it after the film is over, even though the actors speak their lines while the picture is being made. To save money, many shots of old scenes are bought and used in the film. For example, when you see a scene of a covered wagon train, a very expensive one to shoot, it is really a scene from an old film inserted into the current film. Countless other techniques are used to save money, and also wear and tear on the players.

TIME OUT FROM THE SHOOTIN' as Andra Martin, who plays as Indian gal, has her makeup repaired on location in Arizona where Warner Bros. YELLOWSTONE KELLY was filmed.

BIG CLINT WALKER IS SEEN HERE during a filming of his ABC-TV series Cheyenne as no holds are barred on this one by cameramen.

ATTACKING INDIANS GALLOP WITHIN FEET of the cameramen for this big battle scene shot on location for the great movie YELLOWSTONE KELLY.

The high cost of movie making has forced the western producer to cut down on the filming of expensive scenes. This is done in many ways, all of which by necessity, however, make westerns today lose the colorful action and robustness that distinguished it in the past. Among the chief ways of reducing major film costs, the most popular are shooting inside the studio, eliminating superfluous action and reducing the number of players.

the inside story

Filming the picture inside a studio eliminates all the problems connected with setting up cameras and equipment outdoors. Bad weather conditions have always tied up production schedules and brought about unnecessary costs. Even outdoor landscapes such as deserts and mountains can be faked indoors by the use of wooden props and painted backdrops. If certain outdoor location shots are necessary, the expensive old practice of going out to the picturesque mountain areas of Wyoming is usually dropped in favor of a scenic movie ranch, where many of the B-Westerns are turned out

Eliminating a good deal of the action in a typical western also results in a considerable saving. The big bang-up fight scenes are greatly reduced and cowboys fill in the time just sitting around discussing the weather. The high cost of hiring stunt men can also be cut. The expense of horses, almost always rented, can be a saving here. Then there is the business of trucking shots. These are the exciting scenes of cowboys riding toward the audience. The shots require camera trucks to follow the riders in synchronization with the speed they are riding at. The expense of renting the truck can therefore be eliminated. Finally, the abandonment of fancy shooting scenes that require experimental directors reduces production costs and, by the same token, most of the action in the show.

the crowds go too

Today, producers have virtually done away with the old-time western formula of riding gunfights with hundreds in the cast. Our modern western is usually content with an occasional small fight and "psychological" discussions between the two leads that makes for "adult" westerns. The huge casts of yesterday have now turned in to a small group of featured players. It goes without saying that nowadays, when westerns especially have been a victim of budget troubles, the days of the old Wild West are drawing to a close.

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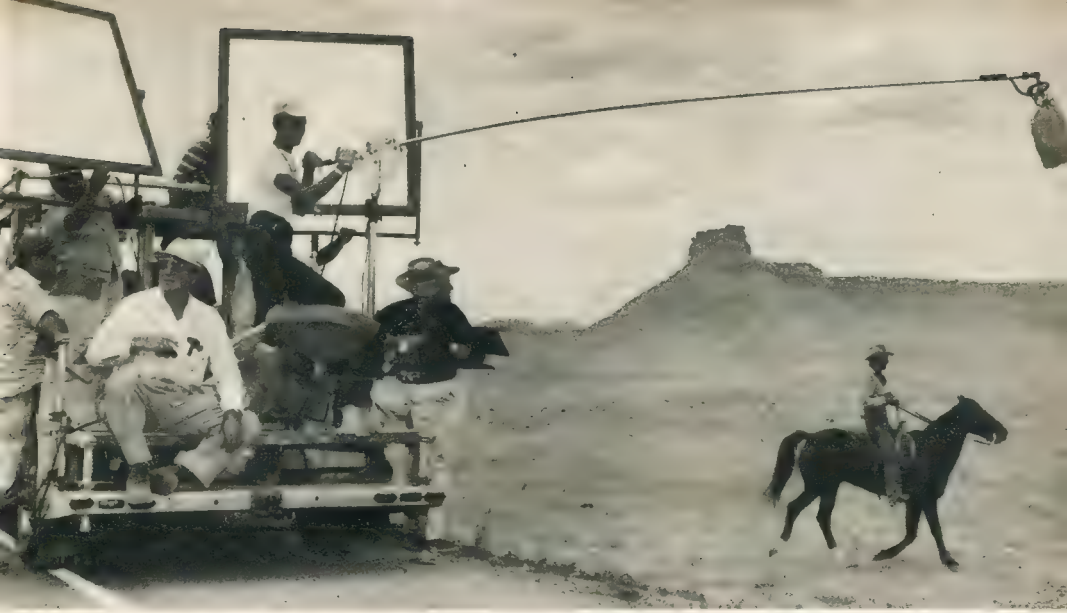


DON MURRAY RIDES OFF IN THE SUNSET as cameramen follow in truck during the filming of the 20th Century Fox picture **THESE THOUSAND HILLS.**

CLAYTON MOORE, JAY SILVERHEELS AND BONITA GRANVILLE are pictured here in a romantic scene from Warner Bros. **THE LONE RANGER** as camera men wheel in to get tender closeups.

Once in a lifetime there comes a man with talent so rare it earns for him a unique niche in the Western Hall of Fame. And once in a while there comes a man with personality so warm it insures for him a permanent place in the hearts of Western fans everywhere. Such a man is . . .

the fantabulous MAX TERHUNE

At the age of three when most children are first learning how to talk, Max Terhune could imitate the sounds of every animal on his father's farm. The possessor of exceptionally powerful vocal cords, the precocious youngster amazed folks for miles around with the flexibility of his unusual voice. Today at 70, he continues to amaze audiences everywhere with the uniqueness of his talent.

whistle a happy Terhune

Born in Franklin, Indiana on February 12, 1891, Max Terhune first broke into show business after taking first prize at a whistling contest in Shelbyville. This started him on his way as an entertaining impressionist and he soon toured the entire midwest, delighting audiences from six to sixty. He began a successful 46-week vaudeville tour in 1924 and later enjoyed a brilliant engagement in New York. His really big break, however, came when he did a guest shot on Chicago's WLS National Barn Dance radio show. He was such a success that he was signed as a permanent feature. In 1936 Gene Autry got him a role in Republic's "Ride Ranger Ride." By this time Max had added a ventriloquist's dummy to his act, and the introduction of Max Terhune and Elmer to the screen scored an instantaneous triumph. It also paved the way for Edgar Bergen and Charlie McCarthy in motion pictures.

"IF I'M THE DUMMY, THEN HOW COME I'VE WON THE LAST 4 GAMES?" asks Elmer of Max TERHUNE as kibitizer looks on in this poker-faced scene from Monogram's 1943 RANGE BUSTERS.

AT BOTTOM ELMER PROVES ONCE AGAIN HE'S NO DUMMY by casting a roguish eye at the ladies in this 1937 Republic epic RIDERS OF THE WHISTLING SKULL, as the 3 Mesquiteers smile tenderly.

the third mesquiteer

In 1936, Republic Studios produced the first of the famous Three Mesquiteers series, with Syd Saylor as Lullaby Joslin, the comedy part of the trio. When Saylor failed to draw sufficient enthusiasm, the producers were about ready to throw in the towel. One day Sol Siegel, then a Republic producer, saw Max Terhune and felt that he was just the right type to portray the part of Lullaby. He immediately had the part rewritten for the second picture of the series to allow for Elmer. The film was called "Ghost Town Gold." What followed was western history. The response to Max and Elmer was so great that the series was extended to fifteen more pictures. Each was a blockbuster. Along with Max, the trio included Bob Livingston as Stony Brooke, and Ray Corrigan as Tuscon Smith. The pictures were: "Ghost Town Gold," "Roarin' Lead," "Riders of the Whistling Skull," "Hit The Saddle," "Gunsmoke Ranch," "Riders of the Black Hills," "Heart of the Rockies," "Heroes of the Hills,' "The Purple Vigilantes," "Range Defenders," "Call The Mesquiteers," "Come On Cowboys," "Wild Horse Rodeo," "Outlaws of Sonora"—all made at Republic 1936-8.

lullaby and good fight

Bob Livingston left the Mesquiteers in 1938 to portray the Lone Ranger. He was replaced by an up-and-coming young cowboy named John Wayne. Max made six pictures with Wayne and Corrigan for Republic during 1938-9. They were: "Pals of the Saddle," "Overland Stage Raiders," "Santa Fe Stampede," "Red River Range," "Three Texas Steers" and "The Night Riders.' Many western experts have gone on record as saying that these films comprised the greatest western series ever made.

bustin' the old range

From the Mesquiteers, Max went on to Monogram Studios in the early 1940's,

"YOU KEEPUM PALEFACE—ME NO INDIAN GIVER," says Yakima Canutt to the Mesquiteers who seem to be stuck with the guy in RIDERS OF THE WHISTLING SKULL.

"I TOLD YOU NOT TO EAT CHINESE FOOD AT THREE IN THE MORNING," wails Max in big black hat to victim in short narrow bed, in another scene from RIDERS OF THE WHISTLING SKULL.

where he made 24 films for the "Range Buster" series. Some of these films included: "Trail of the Silver Spurs," "The Range Busters," "Black Market Rustlers," "Arizona Stagecoach," "Boothill Bandits," "Fugitive Valley," "Haunted Ranch," "The Kid's Last Ride," "Rock River Renegades," "Saddle Mountain Roundup," "Texas to Bataan," "Texas Troubleshooters," "Tonto Basin Outlaws," "Trailing Double Trouble," "Tumbledown Ranch in Arizona," "Two Fisted Justice," "Underground Rustlers" and "West of Pinto Basin." In 1946 Max appeared in "White Stallion" for Astor Pictures, which also was the last picture Ken Maynard starred in. Then, in 1948, he co-starred in a series of 8 westerns for Monogram along with Johnny Mack Brown.

Since the Monogram series, Max Terhune has appeared in many pictures and guested on many television shows such as "I Love Lucy," etc. He also starred in his own television program "Alibi's Tent Show," the name Alibi being the one he used in the old Range Buster series. In addition, Max has also exercised his rare talents in countless other movieland tasks. In one film, his hands were used in a closeup shot of Clark Gable doing card tricks. He also coached Bob Baker for a Universal screen test, thus enabling him to win out over Roy Rogers, and to go on and star in a whole series of westerns for that studio. His world-famous animal imitations have also enlivened such films as Walt Disney's "Barnyard Symphony" as well as many others.

TERHUNE IT MAY CONCERN is the title of this exciting shot from Monogram's 1943 RANGE BUSTERS —as it's anybody's fight. That's Max over the guy over on table at right.

famous lasting words

Many famous people have expressed their admiration for Max Terhune in no uncertain terms. "If Max Terhune had less of a code of ethics with his ability to manipulate cards, he would have all my money," said John Wayne. "Max has been my favorite entertainer since I was fourteen and you just can't hardly get entertainers like him no more," is the way George Gobel put it. "Max is truly a great artist, one of the finest of our time," summed up Harpo Marx, and it was Walt Disney who observed, "When it comes to riding herd on laughs you can always count on Max Terhune to round up a corral full."

he who laughs, lasts

At the present time, Max Terhune is the featured attraction at Ray Corrigan's Movie Ranch (Corriganville) on guest days. His son Bob is also a featured actor and stuntman in motion pictures, having appeared in "The Unforgiven" and "Rio Bravo." Through his great talents in comedy, card manipulation, magic, vocal impressions and ventriloquism, Max Terhune has entertained and continues to entertain millions upon millions who seek laughter in this troubled world. He will never be forgotten. **END**

They say there's more'n one way to skin a cat. We say there's more'n one way to clean up a town. An' one of the best ways we say to do it is use the ol'-fashioned . . .

WESTERN WATER CURE

These pictures show you how to clean up the town heavies—by actually cleaning up the town heavies! It is done simply by dumping the bad guys into an outdoor tub. This causes them to become soaked so that they can't shoot you with their wet gunpowder; this also causes them to become embarrassed so that they can't stay in town anymore; this mainly causes them to become clean so that they can't smell up the rest of the picture!!!

"RECKON YOU'RE ALL WASHED UP NOW," yells Ken Maynard as he plops heavy in this dripping scene from BRANDED MEN.

"ALWAYS KNEW THAT CRITTER WOULD MAKE A BIG SPLASH IN PICTURES," quip townspeople as hero dumps villain in this refreshing western scene.

"ABOUT TIME YOU COWPUNCHERS TOOK A REGULAR BATH," chuckle the crowd after getting wind of these heavies in RKO's SAGEBRUSH LAW.

"HOW IN BLAZES YOU EXPECT ME TO SCRUB YOUR BACK IF YOU WON'T HOLD STILL," complains Joel McCrea in UA's STRANGER ON HORSEBACK.

THE OLD MEN

Throughout the history of the western screen many men have come forward to blaze their trails. Some lingered on a while then disappeared. Others continued to make their mark in the hearts of fans. But there were a few that shone out far above all the rest. These were the immortals whose vivid memories will never be forgotten. These were the stars whose burning light will never be dimmed. These were the heroes of yesterday who continue to be the heroes of today.

There are many western greats who deserve a prominent place in the category described above. The old wild western screen boasts a whole flock of illustrious names. No list, however, is complete without the inclusion of the following truly immortal all-time western stars, namely: William S. Hart, Broncho Billy Anderson, William Farnum, Bill Desmond, Hoot Gibson, Ken Maynard, Tom Mix, Tim McCoy and Buck Jones. This is their story . . .

HOOT GIBSON OF YESTERDAY shows how athletic he is by jumping over fence in the above scene, and also how absent-minded he is—by forgetting to take horse along.

HOOT GIBSON OF TODAY shows he is still athletic by playing one of THE HORSE SOLDIERS, and also how absent-minded he still is—by forgetting to take cards along in card trick he is showing to John Wayne above.

William S. Hart

The greatest western star the movies ever had was born on December 6, 1870, in Newburgh, New York. While still an infant his family moved out west, and it was there that Bill first acquired his love for the western way of life. But for twenty years, however, he earned his keep as a Shakespearean actor. It was only in 1914 that he combined his two great loves and started in western films. His pictures were the most realistic depictions of the west ever seen in movies. As star, he portrayed the gamut of western characters—from gunslinger and killer to drifter and cowhand. The subject matter of his films are still considered controversial today. During the mid 1920's, a trend towards the new rodeo-type cowboy began to outdate Hart's realistic impressions and so in 1925 he produced and starred in his last film. This was "Tumbleweeds," a silent epic of the Oklahoma landrush. In 1939 this film was re-released with an added soundtrack and prologue. This prologue was Hart's farewell tribute to his audience and is still looked upon today as one of the great moments in film experience. William S. Hart died in 1946 but the multitudes have not forgotten him.

Broncho Billy Anderson

"Broncho Billy" was the original cowboy hero character in the 1908 film of that name. He was born about 90 years ago and became the movies' first western star. He has this distinction for having appeared in the movies' first western film, the unforgettable "The Great Train Robbery." He then virtually bluffed his way into starring roles and blazed the way for future cowboy heroes, and later on the sound western. With the advent of the rodeo-type cowboy the turbulent era of Broncho Billy was ushered out. Today he is still quite active and grants many interviews in which he reminisces about the good old days of movies.

William Farnum

Bill Farnum was born on the Fourth of July in 1876. He started his career at the age of 16 as a Shakespearean actor. He went on to play in silent westerns as well as other films, and came to national attention as the man who staged the western's greatest brawl scene in "The Spoilers." a

BRONCHO BILLY ANDERSON, THE SCREEN'S FIRST BIG COWBOY STAR is seen at right chatting with unidentified beatnik in Village bar around 1910. Jerry has gone home to dry up after being drenched from all those Christmas drinks they had on him.

1914 release with Tom Santschi. When sound films came in Bill Farnum was quite prepared with his fine speaking voice. He appeared in many roles and in Republic's 1937 "Public Cowboy No. 1" he was the second lead to Gene Autry. His brother, Dustin, was also a popular screen favorite of the time. When William Farnum died in 1953 at the age of 77, all of filmland mourned him.

Bill Desmond

Bill Desmond was one of the silent screen's roughest and toughest cowboy stars. Born in 1878, he appeared in a great many western films. Two of his most important serials were Universal's "The Riddle Rider" in 1924 and "The Vanishing Rider" in 1928, then the most popular action thrillers of their day. When sound films came in, he made the transition with equal vigor Some of his more celebrated roles were RKO's all-star "Powdersmoke Range" in 1935 and Paramount's "Nevada" with Buster Crabbe in 1936. Bill Desmond died in 1949, leaving a vivid memory of many exciting western films behind him.

KEN MAYNARD, TIFFANY'S BIG STAR, doesn't go for them wisecracks about his big white hat and prepares instead to go for them heavies about this big black scene in a 1937 western.

Hoot Gibson

Born Edward Gibson in Tekamah, Nebraska on August 6, 1892, Hoot left home at an early age to become a cowhand. Shortly afterwards he developed into a top rodeo rider and soon wound up as stunt man for Harry Carey in the early days of westerns. In 1912 he was judged to be the "Champion Cowboy of the World" at the Pendleton Roundup Rodeo. World War I interrupted his career and soon after his release he started the long climb towards movie stardom. After playing small parts he finally made it in two-reel westerns for Universal. Hoot went through the entire cycle of westerns during the silent film era and made the transition into sound with equal ease. In 1943 he teamed with Ken Maynard as part of Monogram's famous "Trail Blazers." Then, after a brief absence, he returned to the screen in 1953 for a starring role in "The Marshal's Daughter." In 1959 he had a featured part in "The Horse Soldiers" with John Wayne. Hoot is currently seen in the new Frank Sinatra production "Oceans 11."

Ken Maynard

Ken Maynard was born in Mission, Texas on July 21, 1895. At a very early age he showed great skill in mimicking the stunts performed by circus trick riders. At 14 he ran away from home to join a wagon show. He soon returned however, and was persuaded by his father to become a civil engineer. He enrolled at Virginia Military Institute and graduated with high honors, later becoming one of the Army's youngest and most brilliant engineers. The excitement of rodeo life was still in his blood, and Ken returned to trick riding with the Ringling Brother's Circus in 1923. It was here that he was spotted by a movie director who gave him the part of Paul Revere in a 1924 Metro silent film called "Janice Meredith." From there, Ken went on to star in a great many silent westerns for all the major film companies of his time His brother, Kermit, a star in his own right, worked as a stand-in for Ken during many of these pictures. At present, Ken Maynard is making various guest appearances throughout California.

WILLIAM S. HART, GRANDADDY OF THEM ALL, ignores one of the many gals that used to chase him—before he found out that gals were different than guys, that is.

TIM McCOY SHOWS HERE that cowboys can also be intellectuals, by improving his mind with great literature, as his horse also learns in Columbia's RUSTY RIDES ALONE.

BUCK JONES NOW JOINS TIM McCOY AND RAYMOND HATTON, as they prepare for action in Monogram's THE ROUGH RIDERS, named so because they're doing it the hard way—on foot.

Tom Mix

A great favorite because of his dashing, devil-may-care screen personality, Tom Mix was born on January 6, 1880. Noted for the bang-up action in his films, Tom performed many of the fabulous risky stunts himself. He starred in a huge flock of silent westerns during the 1920's great era. In 1932, he toured with the Sells Floto Circus and thrilled thousands with his skill and dexterity. From there he returned to sound films and starred in a series of westerns for Universal. It was in 1934 that Tom Mix starred in his last film, a Mascot thrill-serial called "The Miracle Rider." He then went on to more tours and did countless personal appearances at Wild West Shows. It was during this phase of his career that his illustrious life came to a violent end when, in 1939, he was killed in an auto crash.

Tim McCoy

A native of Saginaw, Michigan, Tim McCoy was born on April 10, 1891, and is still referred to as "Colonel," having retained his commission from the United States Army. When he became owner of a large Wyoming ranch, Tim was required to deal with the neighboring Indians. He performed this task so well that he was placed in charge of the entire reservation. Such is the man whose first starring roles were back in 1927 in MGM's "War Paint" and "Spoilers of the West." He then went on in 1930 to star in the first sound serial Universal ever made, and continued to make a string of westerns for Columbia. Tim McCoy still tours with circuses and manages to look the same today as he did 25 years ago when he romped across the western screen.

Buck Jones

Charles "Buck" Jones was born on December 4, 1889, in Vincennes, Indiana. While still very young, his father bought a ranch in Oklahoma where Buck first learned to ride. He became an expert cowhand while still in his teens and joined Oklahoma's famous 101 Wild West Show. From there he enlisted in the United States Cavalry, during which time he was severely injured. He recovered, however, to go on and star in over a hundred slambang western thrillers, the first being the 1920 silent classic, "The Last Straw." A hero both on and off the screen, Buck Jones met an untimely end trying to save others in the disastrous Coconut Grove fire in Boston in 1942.

TOM MIX, MOST POPULAR OF THE MODERN OLD-TIMERS, shows here why he has that reputation, as he gets set to plug James Kirkwood for messing up his rug in Universal's 1932 MY PAL THE KING.

T. V. & MOVIE GUNFIGHTERS

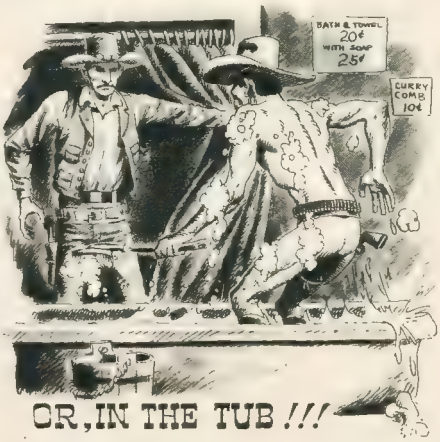
MOTTO: ALWAYS READY FOR A FAIR FIGHT

IN THE STREET...

THE SALOON...

ON THE PRAIRIE...

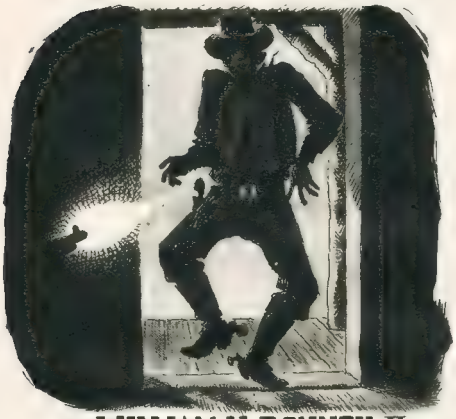
AT THE TABLES...



OR, IN THE TUB !!!

REAL-LIFE GUNFIGHTERS

MOTTO: NOT ALWAYS SO READY—R.I.P.



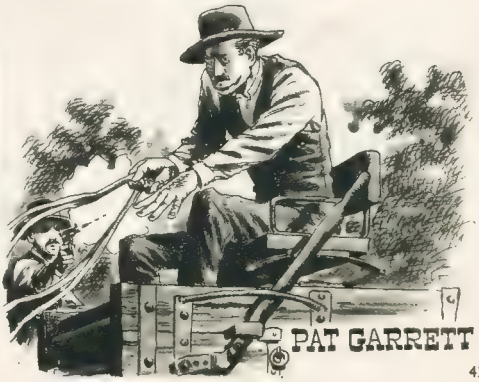
WILLIAM H. BONNEY, II

JAMES BUTLER HICKOK

JOHN WESLEY HARDIN

JESSE WOODSON JAMES

MORGAN EARP



PAT GARRETT

Reckon it never fails, pardners. There are certain words yuh keep on hearin' in westerns an' whenever yuh hear these certain words yuh know that somethin's gonna happen an' thet some critter's gonna git it shore as shootin'— 'cause these certain words are really . . .

FAMOUS LAST WORDS

It's quiet out there now. The Indians must've left. Think I'll go out and take a look . . .
Stop! You can't do this to me! I'm innocent I tell you! I want a fair trial . . .

An old lady like you hasn't got the guts to pull that trigger. Now I'm comin' to get that rifle so give it to me . . .

Hey, stranger. I hear you're mighty fast on the draw. Well now, I think I'm faster . . .

Alright, already! I'll come to your house for dinner tonight. But like you promised, no talk about marriage . . .

INDIAN HORSES ARE EXTREMELY TOUCHY, especially if you accidentally stick them with an arrow —like the Indian above is doing.

Think ridin' a horse is easy? Think there's nothin' to it, hah? Wall, pardners, reckon yuh got another think comin', 'cause ah'm a'gonna show yuh some examples of critters who jes' din't make it as . . .

HEROES VERSUS HORSES

Yessirree, wranglers, gettin' on thet there horse is one thing. Stayin' on her is another. There's a heap yuh gotta savvy afore yuh can master the danged horse. One is tuh make sure yuh never show thet horse you're afeered o' her. Two is tuh make sure your saddle an' gear is firmly in place. An' three is tuh make sure it's your horse you're ridin' off on—or there'll be a heap o' trouble, yuh bet your britches!

continued

FORGETTING TO PUT SADDLE ON HORSE can cause horse to react in violent way—especially when it's gal rider who is wearing loud perfume.

FORGETTING TO GIVE HORSE REST PERIOD can also make horse violent—just as rider would get if HE didn't stop to perform natural functions.

straight from horse's mouth

Throughout the 60 years of movie westerns, the action involving horses has been the symbol of this type of entertainment. The spectacular chase with a hundred riders, the horse falls, the cavalry race, all these ingredients spell westerns. In the days of the silent screen, movie cowboys, although popular with the public, were considered as crude people in the movie colony. Thus, in general; they didn't associate with filmdom's elite. This same attitude in some respects was passed on to the production of the silent westerns. Horses weren't considered important as the cowboys weren't considered as such. Thus in the silent days, many of the movie cowboys didn't have stunt men as the producers were not impressed with their value. It was the same with the horses. Producers in order to achieve spectacular horse falls were not at all bothered if the horse was injured. Thus they used ropes, etc. to pull the horse's legs out from under him to produce a desired screen effect.

plain horse sense

In recent years the ASPCA and similar societies have seen to it that horses receive better care. Today, trained horse and rider combinations can produce the same or a better horse fall effect than 40 years ago (and without any injury).

Can-utt top this

Yakima Canutt, acknowledged "King of the Stunt Men," is a great specialist with horses. He started out as a rodeo cowboy and then became a silent screen western star. In some of his films, he would have wild horse sequences in which he would ride and "break" some of the toughest wild stallions. Actual scenes like this one have never since been duplicated.

In the 1930's, many westerns adhered to the big "Round 'em up at the end of the picture" format. This means that at the end of each film the large band of outlaws are corralled by the large group of "good guys." One director, Robert North Bradbury (father of western great Bob Steele), was known for this type of action. Within

NEVER LET HORSE FACE PEOPLE WHO ARE POINTING GUNS. This throws horse into panic. This also throws rider into panic. And if not done well, this sometimes throws audience into panic.

RUNAWAY HORSES ARE USUALLY SENSITIVE and go berserk in unpleasant situations—like the sight of a dead body riding in the wagon they're pulling.

HORSES THAT FALL DOWN UNDER YOU are usually neurotic and always leave things in the middle. This is why it is so important to KNOW YOUR HORSE.

these big chase scenes there were inevitably a batch of horse falls. Men would fall off their horses for almost no apparent reason, just to lend action to the scene. Others would be shot and fall with their horses in spectacular fashion. Many of these horse falls were done by Yakima Canutt himself.

Within a few years producers accumulated so many horse fall scenes that they used and reused them as stock shots. Three "final roundup" westerns are: Supreme's 1936 "Cavalry" starring Bob Steele, Monogram's 1937 "Riders of the Dawn" Jack Randall's first starring picture (both directed by Bradbury) and Republic's 1937 "Gunsmoke Ranch" starring Bob Livingston (directed by Joseph Kane).

the mare the merrier

Canutt in John Wayne's 1934-35 Lone Star-Monogram westerns did many horse tricks. In one film ("'Neath the Arizona Skies" 1934) he did all the stuntwork for John Wayne as well as being starred as the top villain. At the end of the film he wound up chasing himself — Canutt as Wayne chasing Canutt as himself. In the course of this chase, as Wayne, his horse trips and down he goes in a typical Canutt fall. **END**

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FAMOUS MONSTERS MAGAZINE

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—Remuda Charlie

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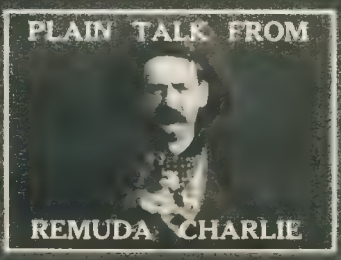
We always see Gary Cooper giving it to the bad guy in westerns. Why don't they show the bad guy giving it to Gary once in a while?—SHELDON HENDLER, BUTTE, MONT. ***Wall, if'n they won't show it, reckon we will. Here's a rare shot of ol' Gary who's really out onna limb in this one, shore 'nuff.***

YOU HANKERED FER IT

By Remuda Charlie

Wranglers, once agin it's time tuh sort thru all mah mail an' see whut pitchers you critters are a'hankerin' fer. All yuh gotta do, pardners, tuh see yo' favorites in action is jes' drop a note tuh **You Hankered Fer It in**



care of this here magazine. Ah got me a whole kaboodle fill with pitchers of the wild west's wildest hombres, an' shore as shootin' ah'm a'gonna show yuh any danged thing yuh ask fer. 'Nuff said?

My favorite movie actor was the late Errol Flynn. He made a lot of westerns. How about putting one of his pictures in your magazine for all his fans?—BILLIE SANDERS, KALAMAZOO, MICH. *'Nuff said, gal. Thass. Errol hisself in a real wild shot from SAN ANTONIO.*

I don't know whether or not you'll put his picture in, but James Dean made a western also. It was called "Giant." I would love seeing a photo of him.—DOROTHY AXELROD, BRONX, N. Y. *No hankerin' too big or too small, gal. There's Jimmy with Mercedes McCambridge from that there pitcher.*

I recently saw an old movie called "Fiesta." In it there were a lot of wild looking people. I just caught a few names like "Pablo" and "Pedro." Know who I mean? — ALAN GILLESPIE, FARGO, NO. DAK. *'Cause I do, pardner. There's Frank Yaconelli as Pablo on the left and Nick More as Pedro on the right from thet wild UA pitcher.*

I heard that Slinging Sammy Baugh, the former football star, was in a western once. Is this true?— PAUL HUMANO, AUSTIN, TEXAS. *If'n it isn't, wrangler, he's shore foolin' ol' Jack Ingram as he belts him one in KING OF THE TEXAS RANGERS.*

END

DEATH VALLEY HUMAN SKULL

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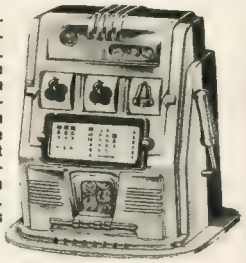

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—a living island of hates, fears, loves, quarrels and laughter. But living for how long? Two patrols had been wiped out, a third was missing, and the telegraph was down. Death lay in wait outside Fort Starke. Don't miss it!

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Daine Moore had a hare-brained sadddle pardner who couldn't stay out of a fight. So he did what a man had to do: keep an eye out for his friends . . . and take a hand in the fight, when it came.

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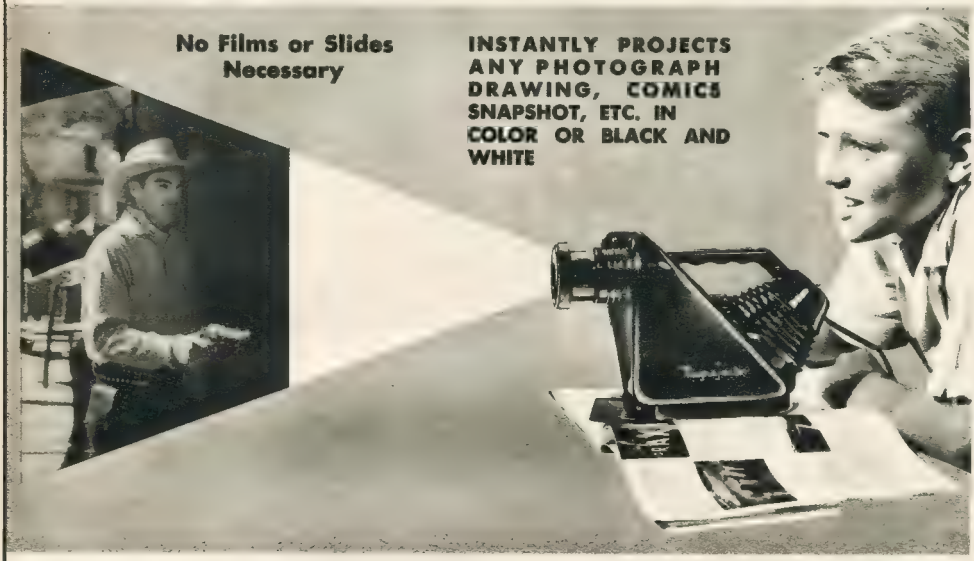
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Pardners, here's news of what's gonna happen afore it happens. The real lowdown on filmland's westerns. The QT gossip on TV action. All the latest dope straight from the horse's mouth—and that ain't hay!

* * *

GIANT FREE-FOR-ALL

Hold on to your hat, pardners! Ty Hardin, Jack Kelly, Clint Walker, Edd Byrnes, Peter Brown and Will Hutchins will all be featured in a forthcoming single episode of "Maverick." Only big name missing is big Jim Garner.

* * *

TV OR NOT TV

Many of the top TV western stars who are making a lot of money with their personal appearance tours may run into some trouble, as now the Rodeo Cowboys Association plans to boycott events where programs feature non-members.

* * *

CHESS ONE OF THOSE THINGS

Doug McClure, who is featured with William Bendix in "Overland Trail" now set as star of the new hour-long "Checkmate" series turned out by Jack Benny's production unit for CBS.

* * *

NO COCHISE FROM THE AUDIENCE

Michael Ansara finally gets to play a non-Indian role when he stars in an upcoming episode of "The Rebel" playing of all things—a broken down fighter.

* * *

NO NOISE IS GOOD NOISE

Already set for the new ABC-TV series of silent movie classics are William S. Hart and Bill Boyd (before he became Hopalong Cassidy). The show is called "Silents Please" and will feature a lot of the old-time western greats.

* * *

FROM NAGS TO RICHES

A gigantic 90-minute TV spectacular is in the works by Bing Crosby and entitled "Winning of the West." The show is budgeted at $750,000 and will feature about 25 top western stars doing unexpected bits.

* * *

Continued

CLINT TO MINT

Clint "Cheyenne" Walker all set to star in a new Hollywood movie, "Gold of the Seven Saints" to go into production shortly.

* * *

RAWHIDE WELL DONE

CBS is giving "Rawhide" a new look by featuring a name-guest policy. Already signed for the series are Julie London, John Ireland, Debra Paget, Frankie Laine and Sammy Davis, Jr .

* * *

CIMARR-ON DOWN

Governor J. Howard Edmondson has invited MGM to world premiere their new western "Cimarron" in his home state of Oklahoma on Nov. 16, coinciding with Statehood Day.

* * *

MORE FOR MOORE

Roger Moore has been signed by Warner Bros. as a regular on the "Maverick" series. He will play Beau, a cousin to Bret and Bart from Boston. Roger joins the show fresh from his triumph in "The Alaskans."

* * *

STRAIGHT FROM HORSE'S MOUTH

The horse that Peter Brown rides as Deputy Johnny McKay in the "Lawman" series is the personal property of the handsome young actor. His name is Houdini and he could certainly teach the other horses a trick or two.

* * *

REMEMBER THE ALAMO?

John Wayne's new epic "The Alamo" has a running time of 3 hours and 20 minutes. It premiers in San Antonio, the home of the Alamo.

* * *

BRAVE ELVIS

What's gonna happen next? None other than Elvis Presley will play a half-breed Indian in the forthcoming western movie "Flaming Lance."

* * *

DAY OF THE MONEY

A $200,000 western street is being especially built in Mexico for the Kirk Douglas - Rock Hudson starrer "Day of the Gun" which is going overboard to stress realism.

* * *

GAMBLER'S BLOOD

Jack Kelly will be out of "Maverick" for a short span until he finishes his starring role of a District Attorney in the Warner Bros. picture "A Fever In The Blood."

* * *

WAY-NE OUT WEST

Look for John Wayne as star of a big ABC-TV special set for Nov. 14, as yet to be announced.

* * *

GOLF-LY A KITE

Guy Madison who plays Wild Bill Hickock now plays golf, as he tees off the new Jack Webb series "The Back Nine".

* * *

FOUR-TO-ONE-TO-THIRTEEN

NBC has bought Four Star's "The Lone Westerner" for a 13-week run on Fridays 8:30 to 9:00 EST.

* * *

ACT NOW, PAY LATER

Peter Brown and Peggy Castle, both of "Lawman" have gotten together a new vaudeville act and are now touring the rounds of top night clubs.

* * *

ARNESS AND TRULY

It's Jim Arness all alone now in the "Gunsmoke" series. The new fall format does away with the services of Dennis Weaver, Milburn Stone and Amanda Blake, known in western circles as Chester, Doc and Kitty.

* * *

BIG BOONE IN TV

Dewey Martin gets to play the title role in "Daniel Boone" a production for ABC's "Walt Disney Presents." Zorro also returns for several episodes in this series.

* * *

KAM TONG WILL TRAVEL

"Have Gun Will Travel" will soon be minus a long-time regular when Kam (Hey Boy) Tong leaves the series to play a featured role in the new CBS series "Mr. Garlund."

* * *

KING DETHRONES MC-QUEEN

Steve McQueen's other committments will prevent him from doing a great many episodes on "Wanted - Dead Or Alive." Wright King, who plays a lawman in the series will pinch-hit as star in several of them.

* * * **END**

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